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# KERAMIC STUDIO

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SYRACUSE, NEW YORK

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study new work and new methods.

A wide variety of subjects is offered for the summer session at Carnegie Institute of Pittsburgh, Pa., in the College of Fine Arts. Special courses in Design, Blackboard Drawing and Methods of Teaching will be interesting and very valuable to Public School teachers.

The Summer Session of Syracuse University will open on July 10th lasting until August 18th. Instruction in pottery, ceramic decoration and design by Mrs. Adelaide Alsop Robineau the editor of *Keramic Studio*, in craftwork, decorative design, poster designing, etc., by Mrs. Ida Wells Stroud, of the Fawcett School of Industrial Art, and in oil and water color painting, commercial art, etc., by Charles B. Walker. The climate of Syracuse is very pleasant in summer, the terms for the summer session very reasonable, board and room obtainable at the University itself. This summer session of the Syracuse University offers an opportunity to teachers and students to combine a pleasant vacation with very valuable instruction.

Mr. Clifford H. Riedell, of 35 Washington Ave., Northampton, Mass., Professor of Art at Smith College, who has for four years conducted classes at the Commonwealth Art Colony of Boothbay Harbor, Maine, will again open his summer session, beginning July 3d. Special attention is given to the study of color.

Mr. Karl W. Titze, who is now travelling through the West and Southwest, stopping in various cities and giving instruction in china decoration, specially in enamel and gold etching work, intends to travel through the Eastern States in summer. Write to him for his itinerary, plans and terms.

The Western Arts Association will hold its annual Convention in Cincinnati May 2d, 3d, 4th and 5th. A very large attendance of teachers is expected.

The Buffalo Society of Mineral Painters will hold their Exhibition May 4-5-6, at Hotel Iroquois, Buffalo, N. Y.

The Thirteenth Annual Convention of the American Federation of Art will open in Washington on May 16th, bringing together hundreds of delegates from the 277 affiliated chapters of the Federation.

There will be addresses by a number of prominent people in the field of art, among them Richard F. Back of the Metropolitan Museum of Art, Mrs. Ripley Hitchcock, President of

the art Center of New York, H. P. Macomber of the Boston Society of Arts & Crafts, Charles E. Pellew of the National Society of Craftsmen, Charles Hutchinson of the Chicago Art Institute, George de Forest Brush, the well known painter, and others.

## EXHIBITION OF THE N. Y. S. K. A.

The exhibition of the New York Society of Ceramic Arts in the Galleries of the Louis Comfort Tiffany Foundation at the Art Center on East 56th Street, New York, closed April 15th. It was very successful artistically. The pottery and overglaze decorations were well displayed on interesting pieces of hand made furniture, the walls hung with hand wrought tapestries. A number of new studio potters were well represented and many showed quite unusual work.

The amount of overglaze decoration was comparatively small but rather choice. Altogether the exhibition was very encouraging to those who are looking for the revival of studio ceramics.

The June Issue of *Keramic Studio* will be practically given up to the account and illustrations of the various exhibits.

## FIRST EXHIBIT OF GERMAN APPLIED ART SINCE 1912 SHOWN IN NEWARK

ON Monday evening, April 17th, the Newark Museum, corner Broad and Washington Streets, Newark, N. J., opened with a private view the first exhibition of German applied art which has been seen in this country since 1912. The exhibit continues until May 31st. It consists of 1600 articles in wood, metal, glass, lace, embroidery, etc., and is sent to America by the Deutscher Werkbund. The Werkbund is an association of more than 3,000 members representing varied lines of work: artists, merchants, manufacturers, craftsmen, national economists, statesmen, scholars and others. Its aim is the improvement of quality in production through art principles. Its influence is intended to permeate all spheres of work from the making of a cup and saucer to the building of the modern city. The Werkbund was founded in Munich in 1907, and it has arranged many large exhibits, including one in 1912 which was shown at the Newark and other Museums in the U. S. The Werkbund expresses hopes that the Newark Museum's exhibit will lead to an exhibit of American applied arts in Germany.

The Newark Museum Association has long been noted as a leader in the field of Industrial and Applied Art. Under the able and farsighted direction of John Cotton Dana it has consistently kept in the van of the movement for museums of "things-now-being-made"—for institutions of public utility encouraging the arts and crafts. The Newark Museum has already had an exhibit of Japanese Arts and Crafts, the German exhibit of 1912-13, a Colombia exhibit, Clay products exhibit and a Textile exhibit.

The back numbers of *Keramic Studio*, containing the articles on design by Albert W. Heckman, which began in October, 1920, are still obtainable, but the demand for them is steady and before long some of the numbers will be out of print. Those who have not been regular subscribers and who have not all these articles should not wait if they wish to complete their file.



LACQUER[PLATE, TRAY AND BOWL—FLOY HANSON

## LACQUER WARE

*Albert W. Heckman*

THE first thought that will come to many, on looking at the color supplement this month, is that it is a design in relief enamels. That is what it is, to be sure, but the enamels are not the ones we are most familiar with, nor is the background one that has been applied to a piece of pottery or porcelain. This is a reproduction of a piece of lacquer done by Miss Floy Hanson of the Lincoln Arcade Studios, New York City. Miss Hanson, whose interest in this comparatively little known craft led her to the Orient, studied the process there from beginning to end. She is one of the few people in this country who know how lacquering is actually done.

The origin of lacquer is obscure. Undoubtedly it was first used in China merely as a preservative, for its resistance to water and to atmospheric conditions is most remarkable. It is infinitely superior to any of our composite varnishes and the only reasons why we do not use it more are that it is difficult to get from China and that it is somewhat dangerous to handle because it is as poisonous to some people as our poison ivy is to others. But lacquer has many virtues. It is unusually light, remarkably durable, beautiful in texture and usable for many purposes other than those with which we are generally familiar.

In the East it is used for table service. Plates, soup and rice bowls and interesting little two-storied lunch boxes which keep food hot for hours are made of it. Then there are larger pieces—chairs, tables, screens, chests and even statues that are veneered with it. We use it here mainly as trays which we import from China and Japan and as frames and tables, many of which are manufactured in England.

Lacquer is made from the sap of the Lac tree which is cultivated throughout southern and central China. The trees are tapped once every seven years and the sap which is white hardens as it comes in contact with the air. This sap which is crude lacquer is either kept in its original fluid state and used directly by the lacquerer, after it has been refined and properly colored, or it is dried into cakes and shipped or stored away for future use. Wood is the base upon which most lacquering is done. It is generally well seasoned and carefully prepared. Sometimes, in a bowl or a tray, it may be almost as thin as paper and again, in a box or a piece of furniture, it may be quite heavy indeed. In the best work the lacquer is not applied directly to the wood but on a thin piece of cloth or gauze which is pasted over it. This cloth is treated with a coat of clay and varnish and then rubbed down smooth with a pumice stone. From a cursory glance at the photographs Miss Hanson has taken of the picturesque shops in China where these plain wooden shapes, ready for lacquering may be bought, one would think these shapes were so many pieces of pottery or porcelain ready for the brush of the ceramic artist. The two crafts are one so far as designing appropriate decorations for them is concerned, but before this part of the work begins there is a long, drawn-out process of applying the plain lacquer to the cloth covered wooden base.

After the lac juice has been refined, by heating it and straining it repeatedly through several thicknesses of Japanese paper, it is ready for coloring and application. When it is used in its original state it ultimately turns a brownish black but more often India ink is added to produce the finer blacks we see. Gold, silver and various pigments are also used depending upon the effect that is desired. Floating the lacquer on the article is a dexterous procedure and it requires as much skill as the handling of large areas of soft ceramic enamels does, although, unlike the latter, it is rubbed down and repeatedly gone over. Using it too thin produces a wavering uneven surface and, on the other hand, a coat of it too thick will blister. The number of applications of lacquer that may be given with the interven-



INSIDE VIEW OF LACQUER BOWLS—FLOY HANSON



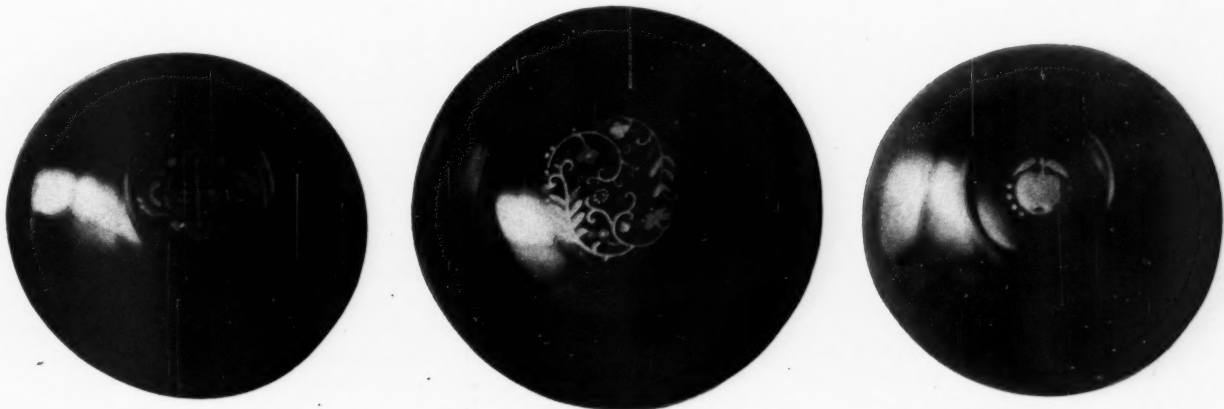


LACQUER TRAY—FLOY HANSON

ing polishings that accompany them varies from three or four to eighteen or more.

Now comes the process of decorating and it is this which is of special interest to us. The design is sketched in, sometimes very freely and again very carefully, with an outline of white lead and then it is filled in with gold, silver or color. If it is to be in relief a putty composed of lacquer and other ingredients is used, and a final coat of transparent lacquer is put over this. Gold is used extensively in most of the fine old Chinese lacquer, either mixed in the lacquer itself or put on as decoration. Silver too is used but real strong color is rare, in fact it was only

with much persuasion that Miss Hanson's instructor allowed her to use it freely. It is this new note of brilliant color, along with Miss Hanson's ability to design well and to take infinite pains that makes her work noteworthy. One has only to see the actual plates, bowls or boxes illustrated here to appreciate this. Our color supplement gives in a measure the color harmony that prevails throughout all of them, but like most color supplements it lacks the original texture. Apropos of the color in this supplement, and also Miss Riggins' article on Color this month, let us call attention to the interesting use of warm and cool hues that a study of Miss Hanson's art reveals. Here we find warm red

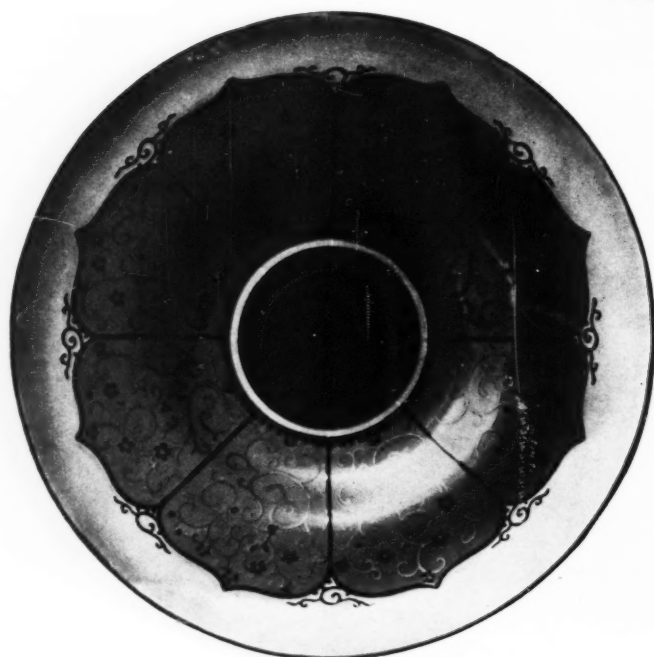


LACQUER BOWLS—FLOY HANSON



LACQUER TRAY—FLOY HANSON

Color scheme similar to color supplement



UNDERSIDE OF BOWL—FLOY HANSON

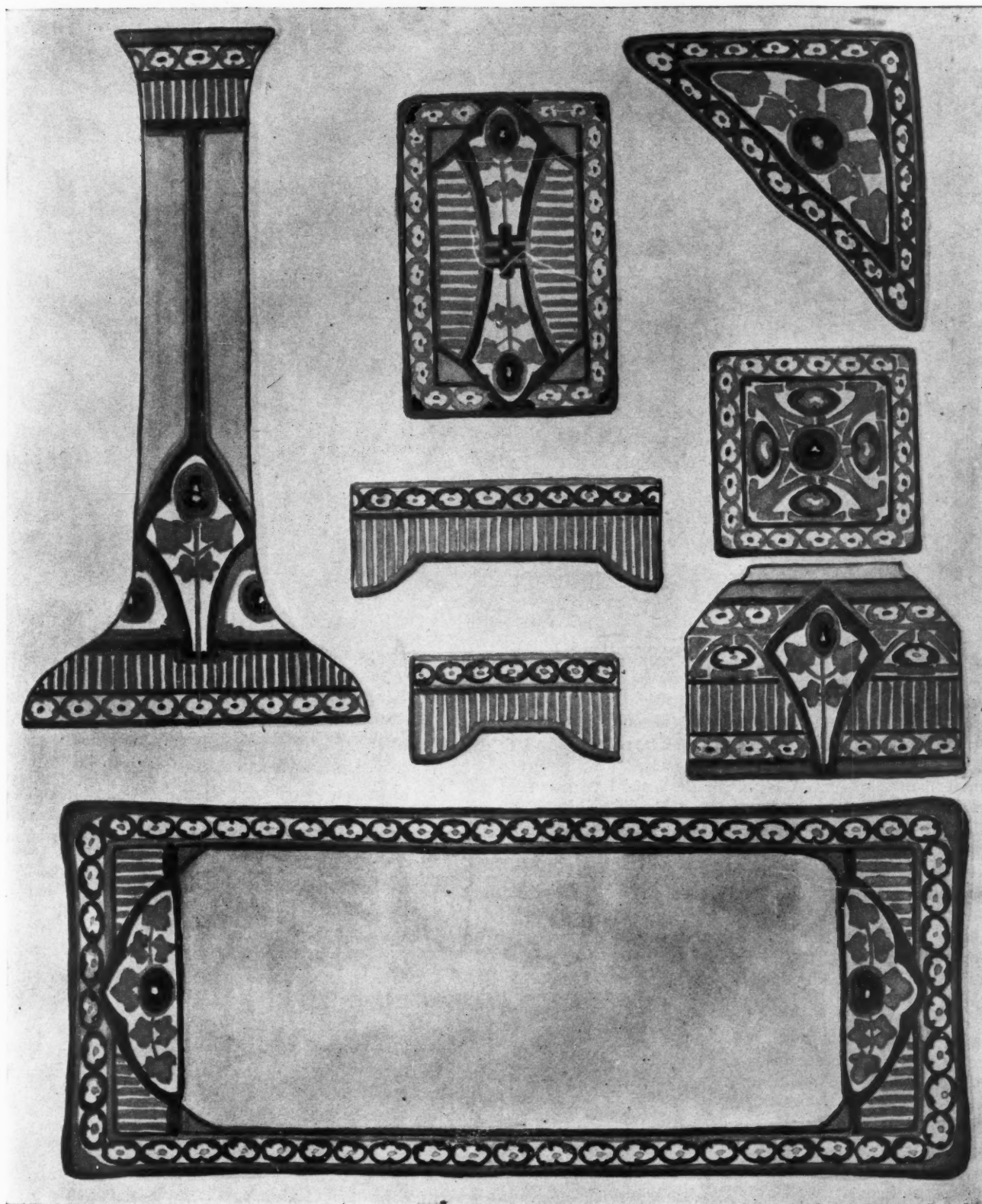
Silver and green with black and red

purples enhancing cool blue ones, warm yellow greens balance intense blue ones and strong reds and pure blues along with gold (which reproduces yellow-brown) completes the harmony.

All of these designs are singularly suitable for ceramic application though this does not mean that the black background need necessarily be copied. A design which is well organized is often interchangeable in its dark-and-light pattern and were we to look at the photographic negatives from which these illustrations were made we would see that the designs are equally as interesting on the light ground of the former as they are on the darker ground of the latter.

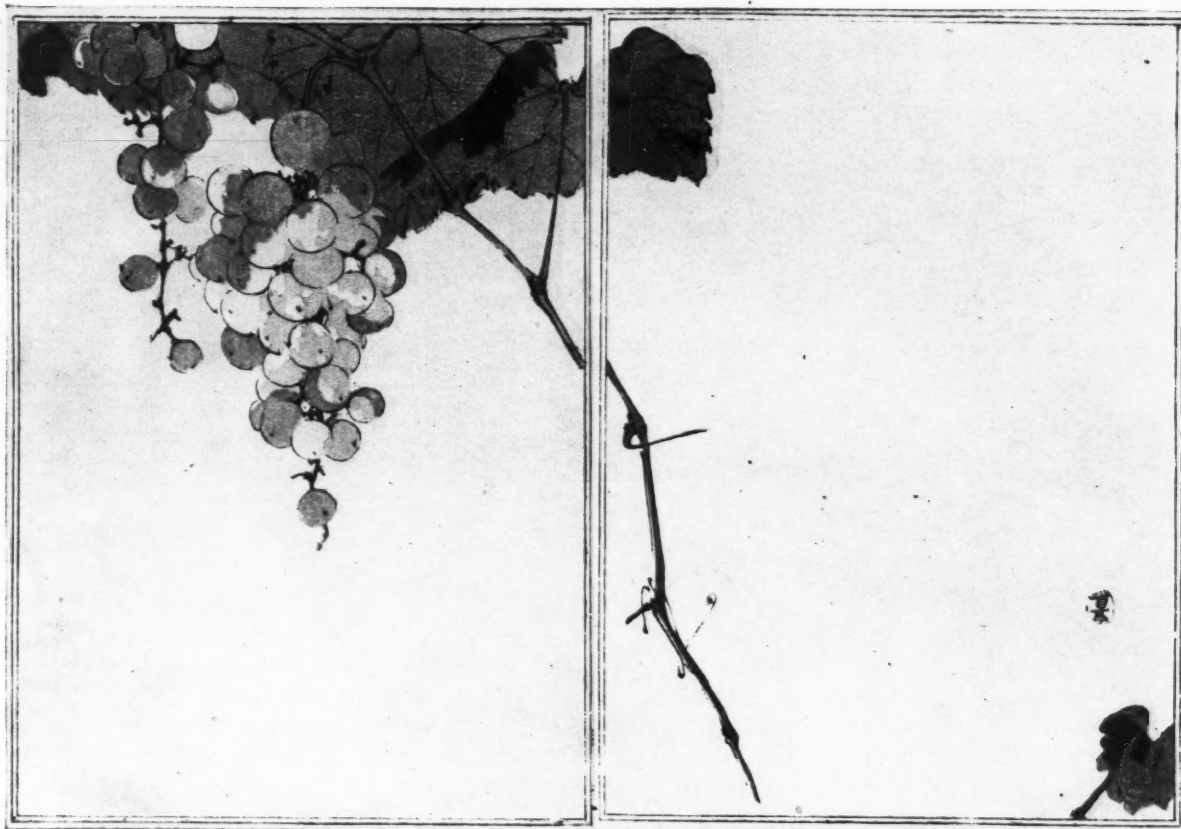
Space here will not permit the description of the many interesting varieties of lacquer that were made centuries ago in China nor the modern ones of China and Japan of to-day. Stephen W. Bushell's Handbook published by the Victoria and Albert Museum may be secured directly from the Museum by those who wish more information concerning this and kindred phases of Chinese Art. It will behoove us to study this art, which is foreign to us only in so far as we do not understand it, for it is an art of Design and that is what we are interested in.





DESK SET—LUELLA REEN DE LANO

This set would be interesting treated in ivory and different tones of gold, with touches of brilliant enamels in the spots and flower forms, or the design would be very effective etched in gold.



#### JAPANESE BIRD AND FLOWER STUDIES

THE experienced art teacher appreciates the value of bird, flower and fruit studies. As illustrative material for lessons in SPACING they are invaluable and now that flowers and fruits are beginning to make their appearance we ought to find a little time to devote to the study of their forms. Nature is an inexhaustible source of material. We go to her for inspiration and for suggestions which complement our work in ART STRUCTURE. We have too little of this work to reproduce because so much of it is done in the wrong way. Instead of the drawing of flowers with their accidental lights and shade let us make studies which reveal their fundamental line and pattern. This is a subject which we will take up later with more illustrations so as to clear up in the minds of many readers why KERAMIC STUDIO believes it ought to publish realistic arrangements like these which Mr. E. T. Shima of New York City has kindly let us reproduce.

#### LITTLE THINGS TO MAKE (page 17)

##### COVERED BOX—DOROTHY PORTER

The edge of box might be in Lilac enamel, the first wavy line Azure Blue, the second wavy line with leaves and stems in Celtic Green, the scalloped lines should be Azure and the spots Lilac. Edge of cover with leaves in Celtic Green, wavy line Azure Blue and three dots Lilac. Largest flower, outer line Celtic Green, inner line Lilac and center Azure. Left upper flower is Azure with Lilac center, right upper flower Lilac for outer line, inner line Azure and center Celtic Green.

##### BOX AND COVER—GERTRUDE SULLIVAN

Leaves and stems, Leaf Green with Citron Yellow centers. Large flowers, Egyptian Blue with Red Orange centers. Small

spots are Egyptian Blue, Red Orange, Lilac, Mulberry and a blue made of  $\frac{1}{2}$  Antwerp and  $\frac{1}{2}$  Azure.

In the border the flower is Egyptian Blue with Red Orange center, leaves and stem Celtic Green, spots Lilac, edge of Mulberry and lattice of Citron with frame of the blue mixture.

##### SALT CELLARS—ALICE A. ALLEN

Left Illustration—Opal lustre inside, edge and legs of Gold over Opal Lustre. Flowers could be carried out in enamels in following order from center out: Mulberry, Amethyst, Antwerp, Blue, Mulberry band at edge.

Right illustration—Opal Lustre and etched gold.

##### BOWL—HELEN ELLIS

Division bands of Black enamel, leaves of Peacock Green, spot below of Antwerp Blue, also outlines of flower. Flower, Scarlet, center Orange. Inside rim of bowl should have a line of Scarlet below the Black.

##### BOX AND COVER—AGNES BASSETT

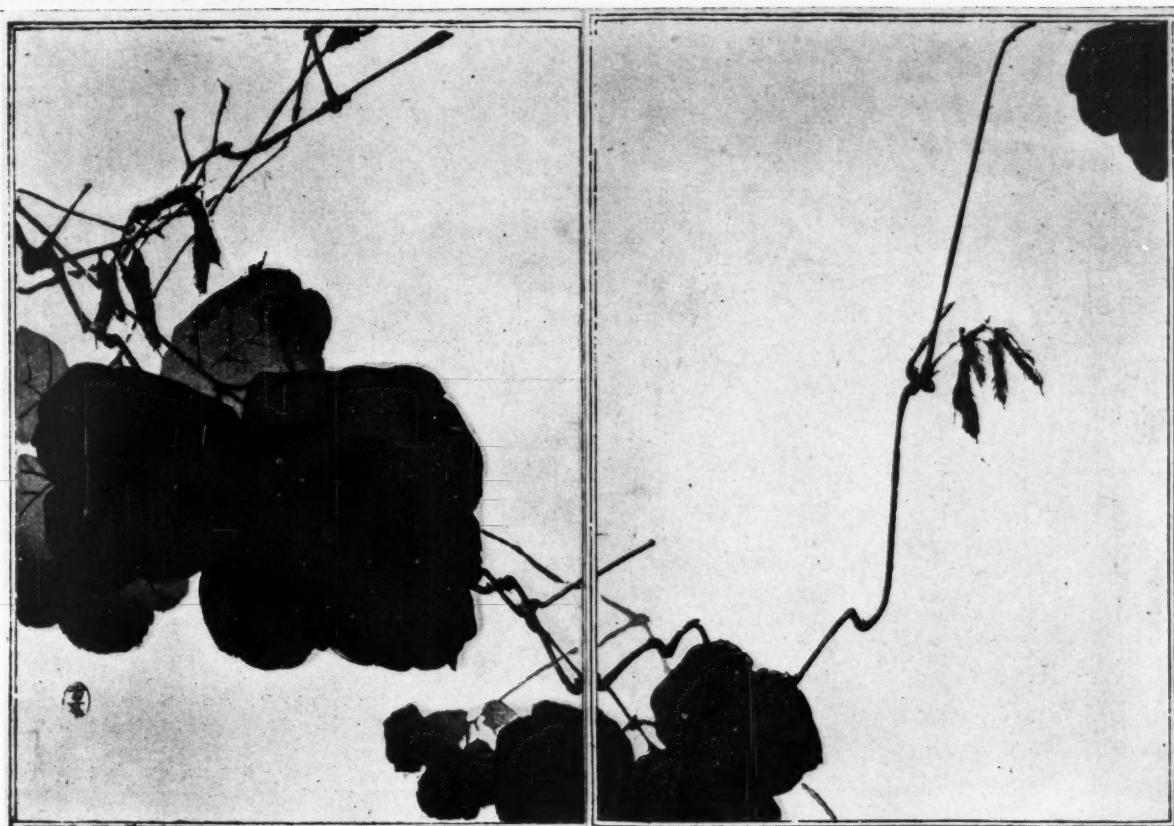
Lines in Silver or White Gold. Center flower, Arabian Blue, with small dots of Citron, center and long stamens of Lotus Yellow. Leaf shapes of Leaf Green.

#### SET OF CUPS (page 13)

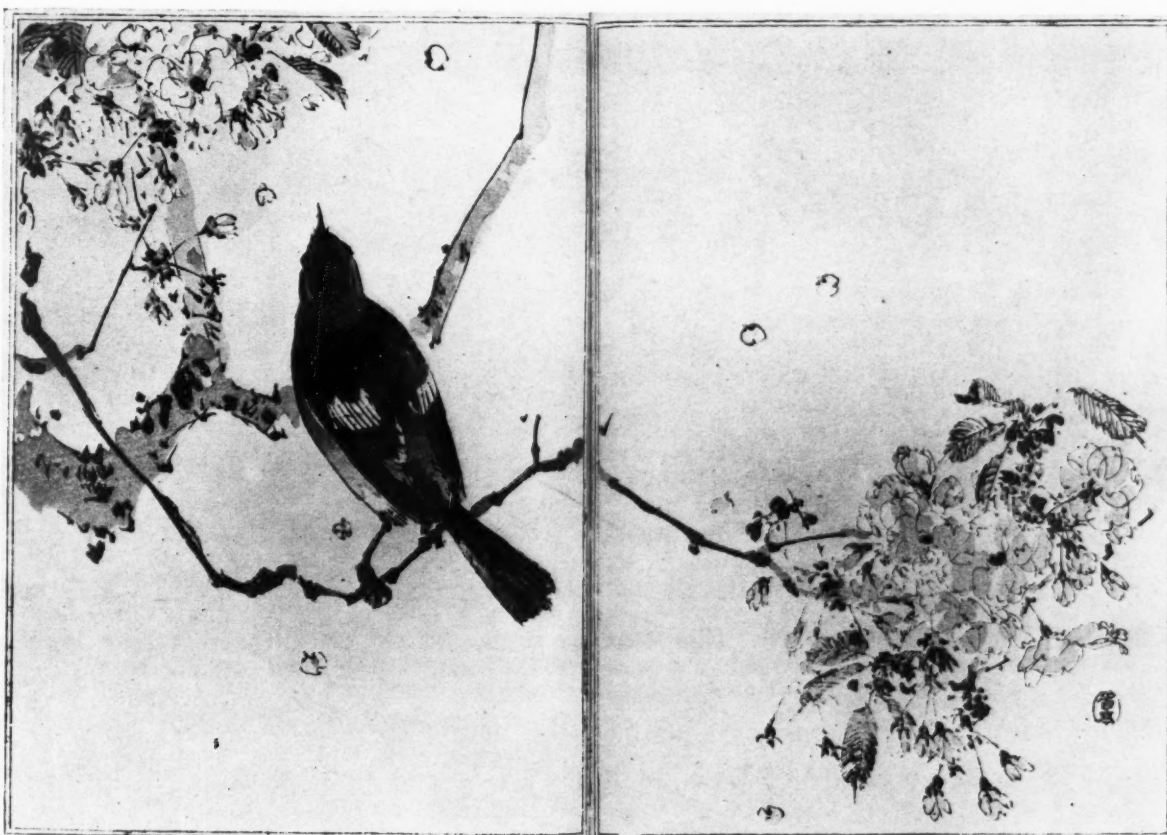
*Visa C. Lautner*

THESE quaint designs are typical of European peasant pottery and should be treated in the same naive manner. While the originals are in brilliant reds, yellow, blues and greens, other color schemes can be substituted. The saucers have just the little edge design with the design motif in the center. Plates can be treated similarly or the unit repeated around the border. These make delightful breakfast or lunch sets and would be particularly attractive on pottery.





Leaves are greens ranging from light grey ones to dark intense ones. Design by Seitei.

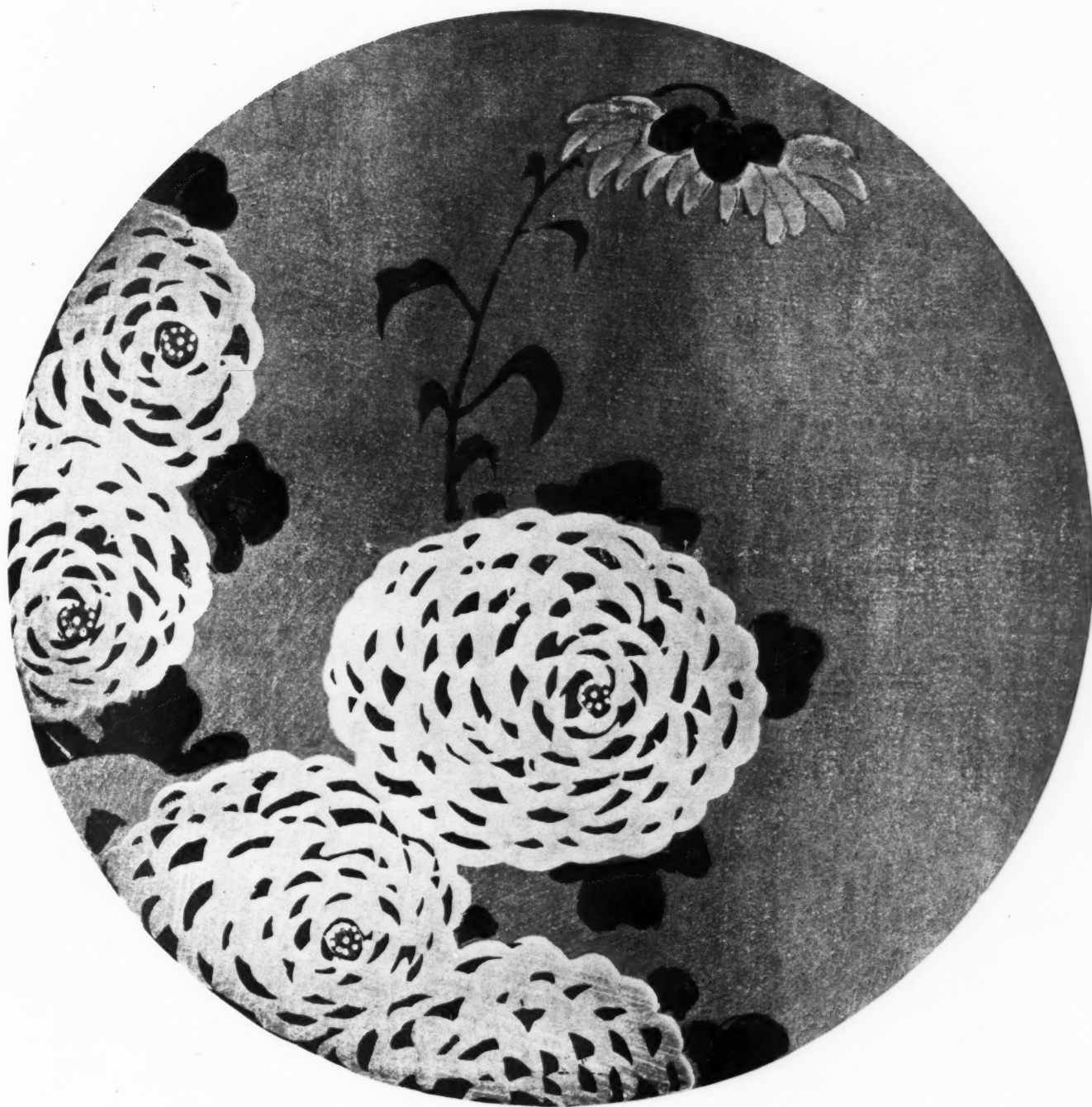


Bird is grey with blue head. White in wings with touches of orange. Flower is white and lemon yellow. Leaves are grey. Design by Seitei.





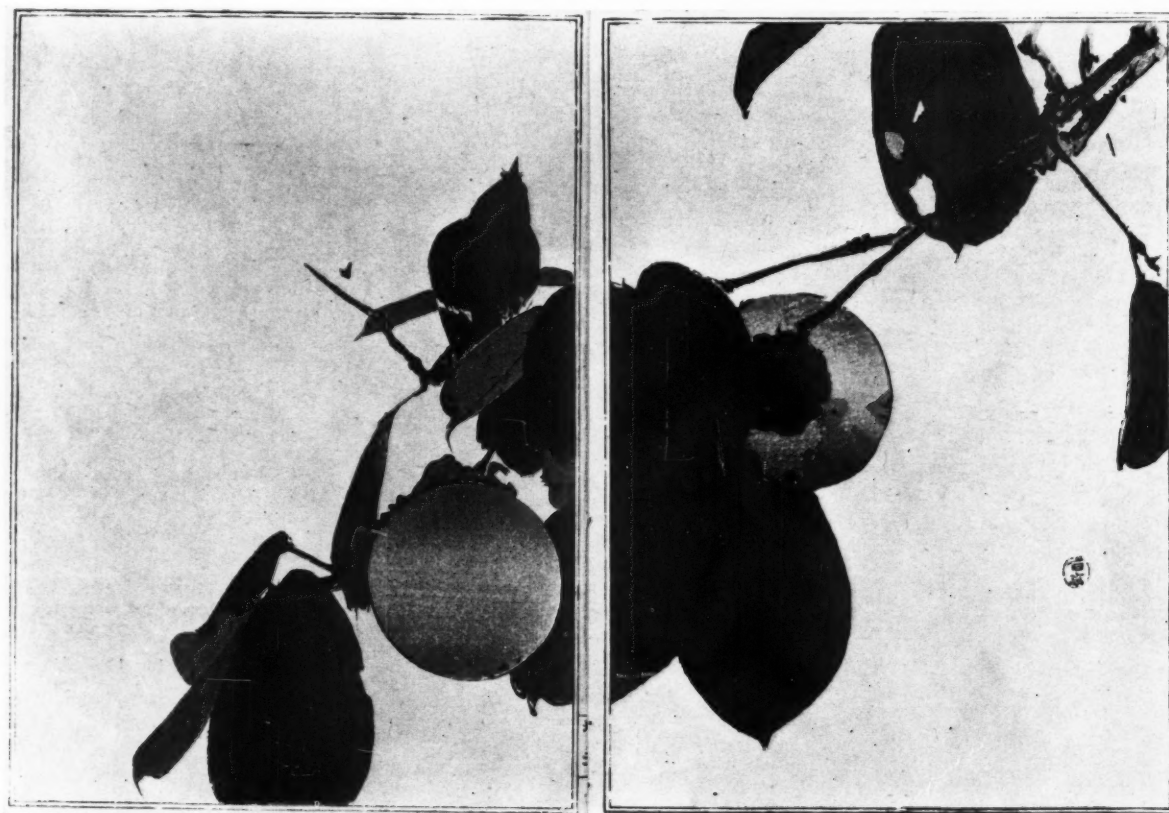
The flowers in this arrangement are blue. (Use Deep Blue Green with a little Copenhagen and Banding Blue.)  
The leaves are grey green and brown and the background is yellow brown.  
Design by Takuchu.



In this arrangement the flowers are light yellow with sepia brown markings and centers of blue green.  
Leaves are brown and grey green. Design by Takuchu.



The bird is black and grey with yellow in beak and on spot on the head. A very little blue is added to the white background. Design by Seitei.

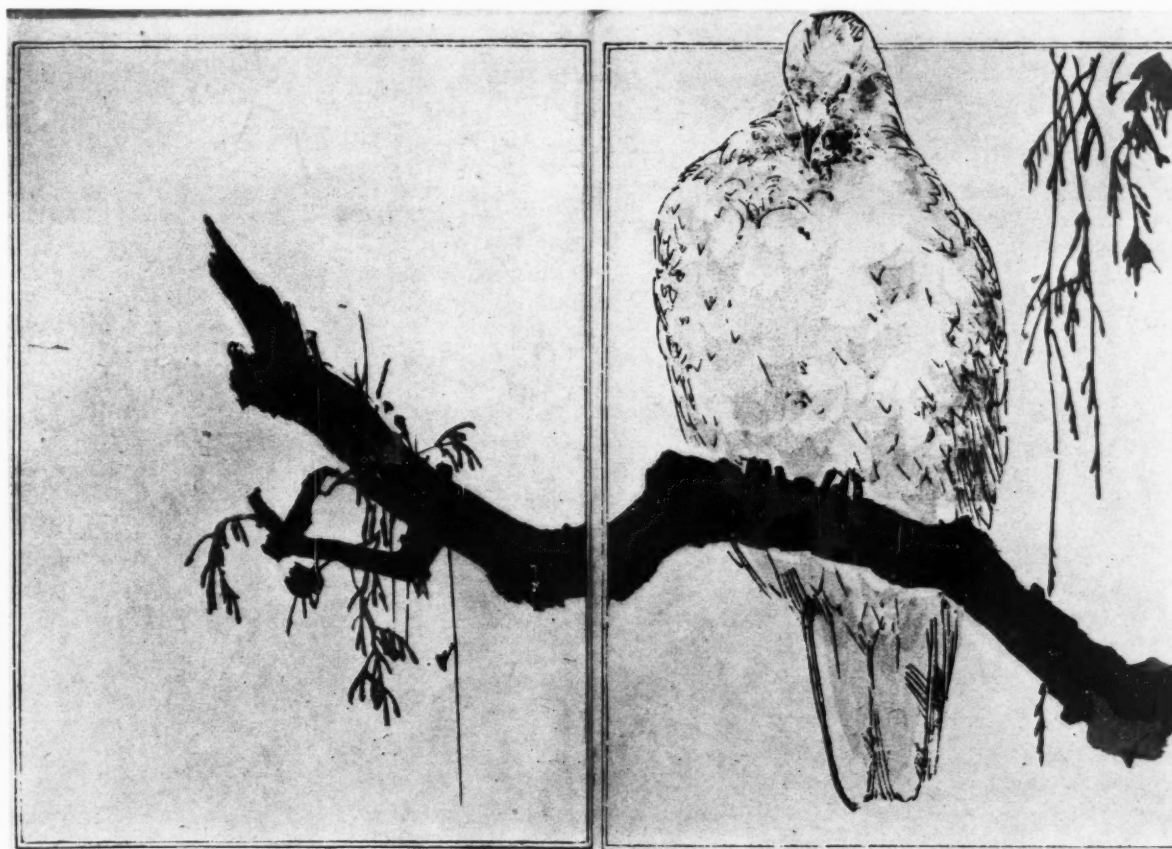


The bird is brown; fruit is lemon yellow and green and the foliage is grey and green. Design by Seitei.

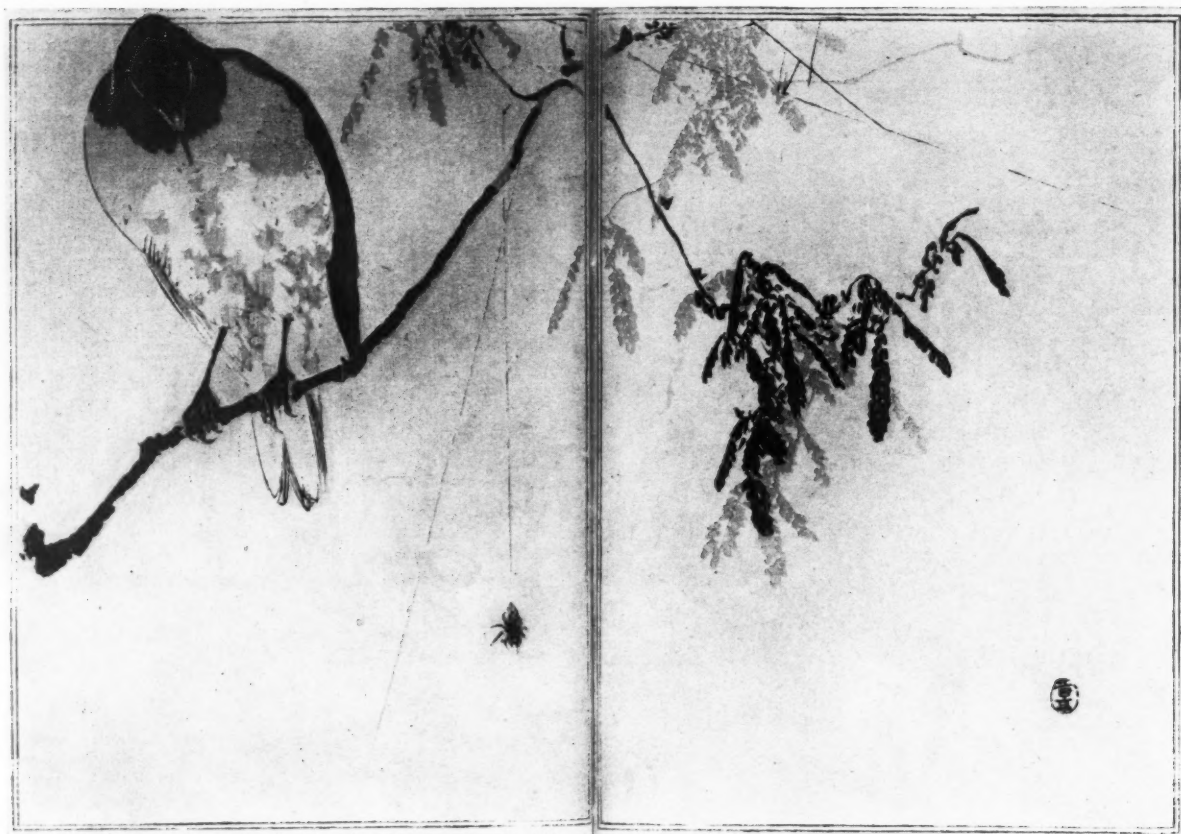




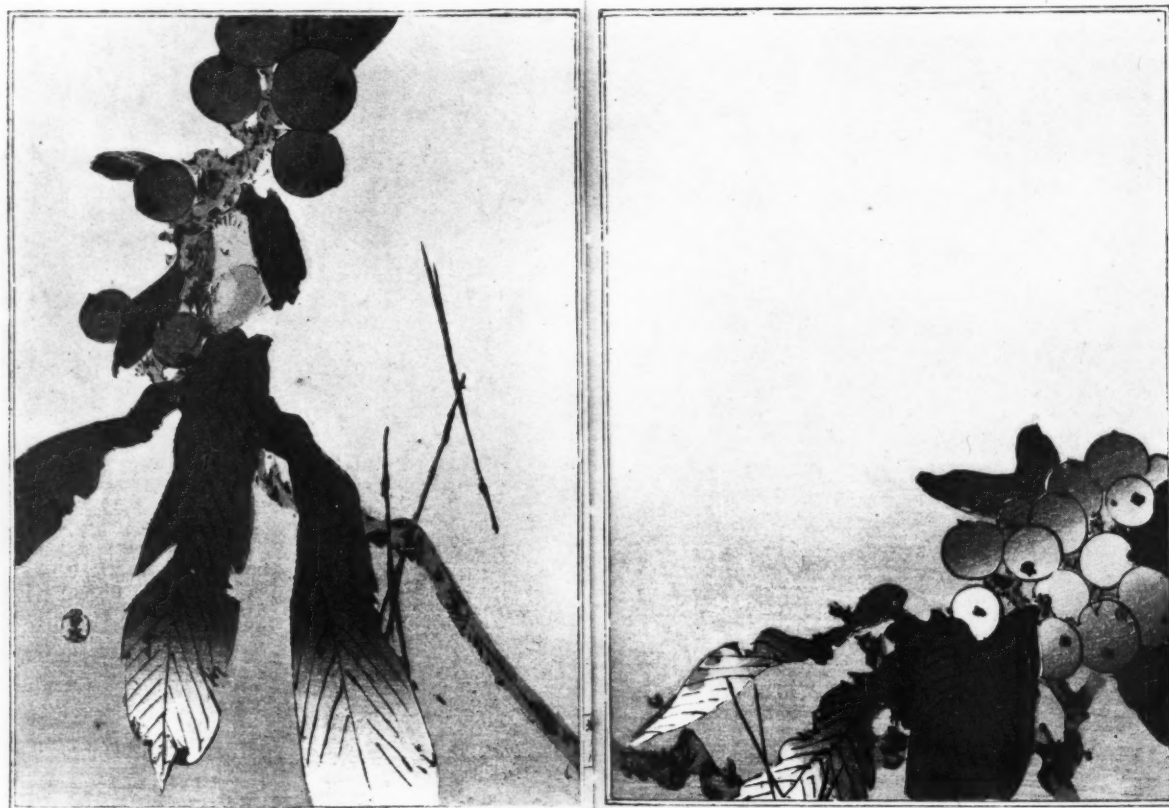
Flower is white with thin washes of lemon yellow over it. The center is Albert Yellow. Leaves are warm grey green and cool apple green. Background at top a light blue.



Bird is grey and very light yellow. Sky is light blue green. Foliage darker blue green and branch grey and black.



Bird is light yellow red at top merging into a very light lemon yellow at the bottom. The rest of the arrangement is in various tones of grey. Design by Seitei.



Yellow and orange make up the color of the fruit in this design. The leaves are warm grey and cool green while the warmer greens are reserved for the background. Design by Seitei.



SET OF CUPS—VISA C. LAUTNER

(Treatment page 6)





DESIGN BY JEAN BASSETT

Academic Student in Hathaway Brown School

## WARM AND COOL COLOR

*Marie Riggins*

COLOR to the majority of people is a subject for appreciation and feeling rather than analysis. At an exhibition we are pleased by this color study and repelled by that; we either like them or we do not, with the exception of a few color studies very recently produced which, by their very strangeness, only puzzle us. The composition of a study brings a definite mental reaction and we criticize it from the viewpoint of certain fundamental principles. We become mentally alert. Color however is more apt to play upon an instinct within us as primitive as that aroused by different foods and in some people rather closely related to it. Certain color schemes satisfy a physical desire, others may nauseate one who is supersensitive to color.

One of the simplest classifications of color is brought about by arranging colors so that they produce a warm or cool scheme. In a recent experiment the general physical reaction toward a variety of color schemes showed a large majority of students favored the warm colors, the cool schemes exciting less interest and enthusiasm. The color analyst will tell you that this is due to the fact that the red ray of light is the sharpest and causes a more intense reaction upon the optic nerve but to the majority of people the warm color scheme excites pleasure because it is glowing and sunny.

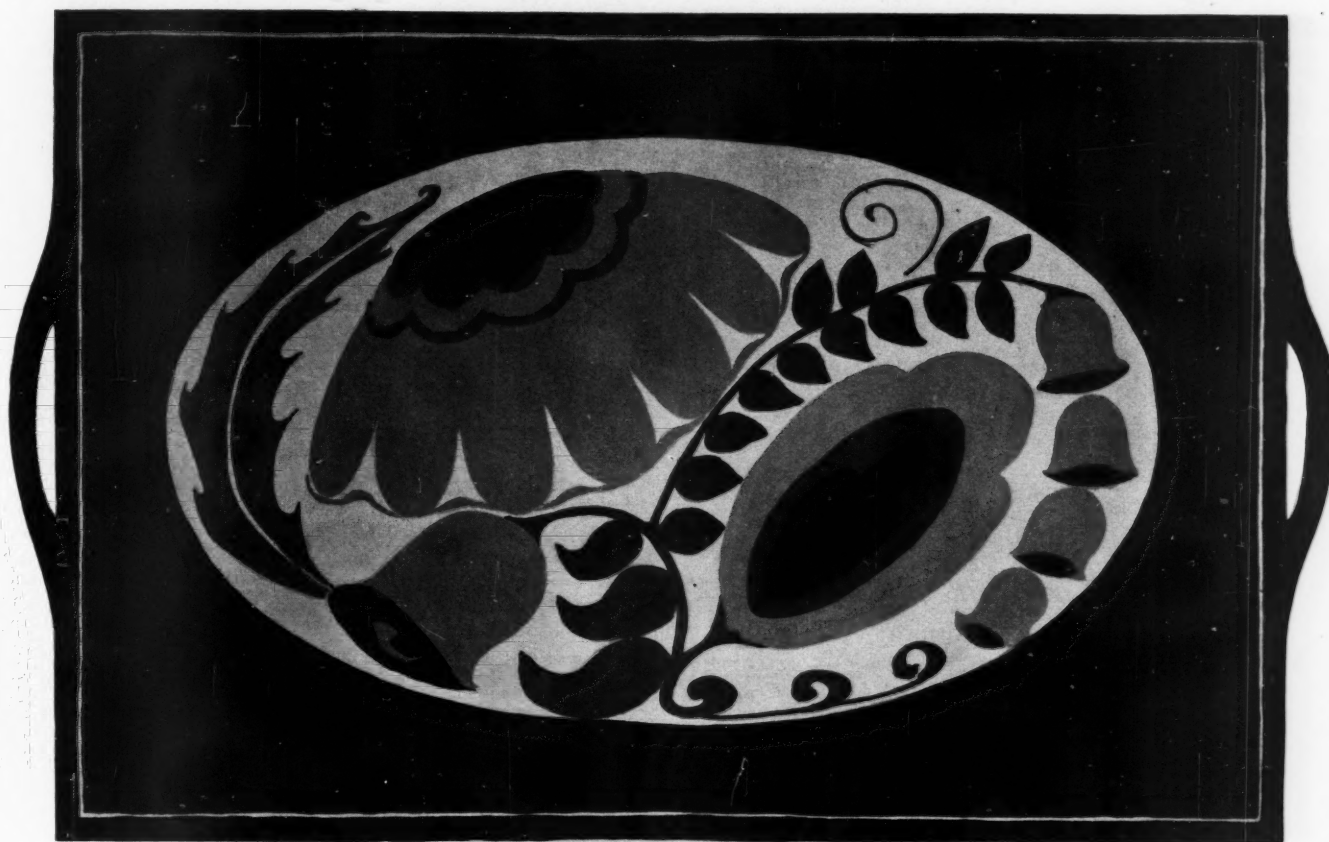
The variety of warm and cool color schemes which may be produced is infinite and the success of each, as has been said before, depends not upon hard and fast rules but upon continuous practice in working with color and in the making of choices.

In reviewing color theory a few fundamental facts stand

out as perhaps the most helpful to this study. We know that intense pure color is primitive and joyous, that it blooms when used in careful sequence of related hues and is intensified by contrast. That is to say, a flower painted in yellow, orange, vermillion and violet glows and is intensified when surrounded by blue green leaves. The success of the color scheme is dependent upon that fourth dimension of color which has to do with amounts and is gained not by means of a rule but by appreciation. However, the colors must weave together to produce harmony, no one color or flower should stand out in the design and demand too much attention. If it does it should be grayed with a bit of its opposite until it falls into its place in the harmony.

Every warm scheme should have just enough cool color to balance and enhance the warm colors and yet avoid a too definite feeling of contrast. Cool colors are not confined to blues and greens but have a long range. Green yellow becomes cool when placed next to yellow orange and warm when placed next to emerald green; likewise magenta marks the transition between red and violet. Could color be measured as the ingredients of a cake, we might say that in a warm color scheme to every cup full of warm color add a quarter of a cup of cool to increase its texture and flavor. But unfortunately for some, color can not be measured and the only definite directions that can be given are, try it for yourself, study simple harmonies by good artists and make many of your own. By so doing you may, like a good cook, soon be able to taste the cake by merely reading the recipe.

The color schemes for the designs on these pages are based upon the color wheel used in the light theory, which runs



DESIGN BY MARY CHICHESTER

Academic Student in Hathaway Brown School

through yellow, vermilion, red, magenta violet, ultramarine, turquoise and emerald green. Two colors in each case are used pure in intensity while the others are grayed only enough to subordinate them.

The designs on p. 14 and 15 were made for wooden trays to be carried out in enamels. The colors used in the principal flower (in No. 1) from the center out are grayed yellow, yellow green and blue; in the secondary flower warm yellow and turquoise. The bells are in grayed yellow orange and the leaves and stems a blue green. In No. II the flowers follow in sequence of values from yellow orange through vermilion into magenta. The stems are of grayed blue green.

The designs on p. 16 were made by arranging circles within each other with regard to interesting spacing and then, by varying the edges of each, developed into geometric flowers. They were designed for the decoration of painted furniture and carried out in bright colors. They are most interesting applied to the center of straight backed chairs, small sewing tables or the lid of an old desk. No. I from the center out was developed in vermilion, yellow green, red orange, magenta and green yellow. The leaves and stem were in red orange and magenta. No. II was painted in blue green, yellow green, yellow orange and magenta. The leaves and stem were in blue green with yellow green spots. No. III started with violet in the center and developed thru green yellow, turquoise blue, green yellow and emerald green. The leaves and stem were of emerald green with violet lines. No. IV was painted in magenta, ultramarine, emerald green, ultra marine and violet. The leaves and stem were of ultramarine and magenta. No. V was painted in yellow green orange and spectrum red, arranged

according to the sequence in values. The leaves and stem were in spectrum red. No. VI, one of the richest in color, was painted in golden yellow, orange, yellow, vermilion, spectrum red, yellow and magenta. Magenta was used in the leaves and stem.

## STUDIO NOTE

Mr. Walter Titze who is on his teaching trip will stop at the E. Westphal Art Co. of Los Angeles, Cal., the second week in May.

## ANSWERS TO CORRESPONDENTS

R. E. E.—When enamels chip and you fire them again, is it necessary to go over all the enamels again? What kinds of paint are most satisfactory to use on ivory?

It is not necessary to go over the enamels which have not chipped.

The ordinary enamel paints which you can buy in any paint shop seem to us to be the most suitable.

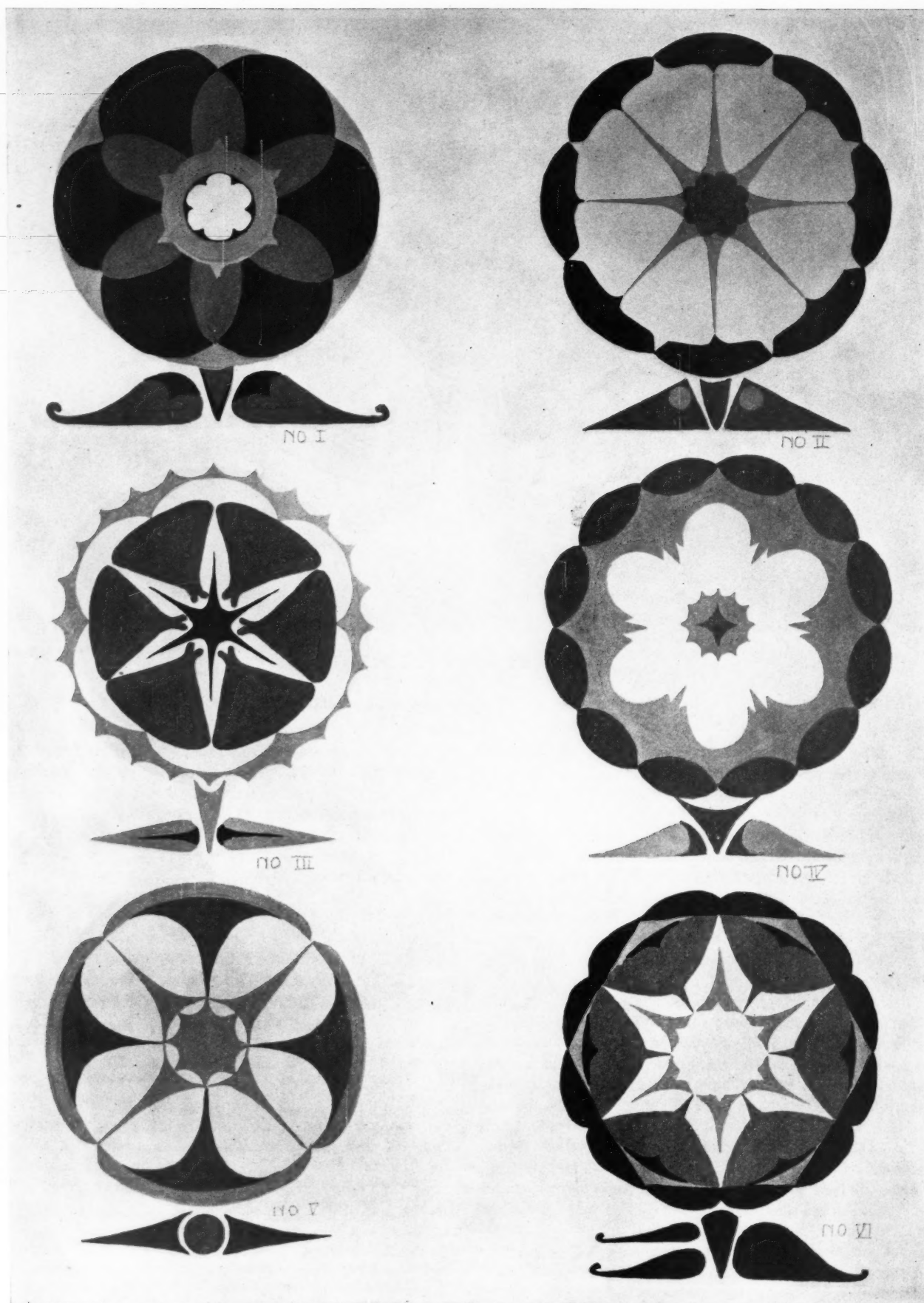
K. M. B.—Can you tell me where to get a design for a deer skin cover on a library table, hide to be natural shape, and what medium would be suitable for the application?

What lustre gives the best delicate tint of old rose. Is it a copper or one of the pinks?

You may find in *Keramic Studio* any number of designs which would be suitable for your deer skin, if you intend to use a conventional design. If you want a naturalistic design, we have among our studies for sale two very good paintings of deer: *Hunting Deer*, an Indian scene by Couse and *Deer at Twilight* by Josephine Pitkin. As to the best way of applying your design, write to one of the firms which sell materials for craftwork. You might try the Waldercraft Co., 257 N. Tacoma St., Indianapolis, Ind.

Copper lustre will not give you a rose tint. There is a rose lustre, although we do not know of an old rose one.



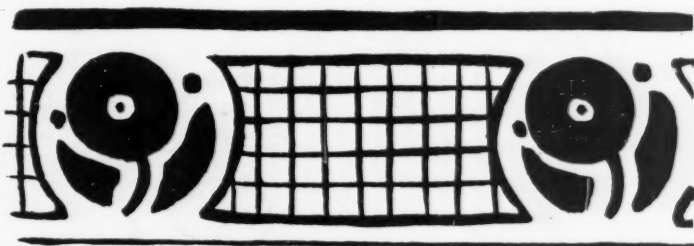
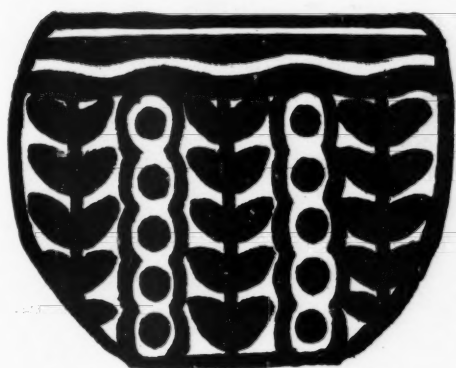


DESIGNED BY STUDENTS OF HATHAWAY BROWN SCHOOL

No. 1—Judith Potter   No. 2—Josephine Klein   No. 3—Dorothy Allison   No. 4—Mary Kroehle   No. 5—Edyth Steiker   No. 6—Helen Sewick

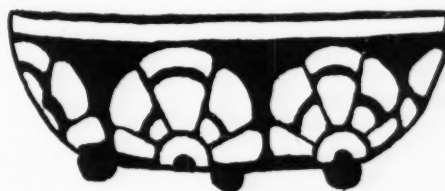
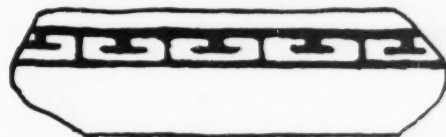


KERAMIC STUDIO



BOX AND COVER—GERTRUDE SULLIVAN

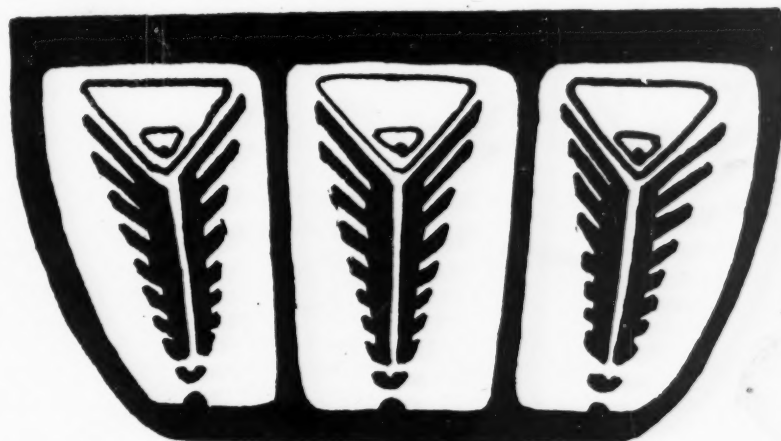
COVERED BOX—DOROTHY PORTER



SALT CELLARS—ALICE A. ALLEN



BOX AND COVER—AGNES BASSETT



BOWL—HELEN ELLIS



BREAKFAST SET—M. CELETTE CARTER

To be done in Lilac and Light Green.